

# NEWS AND COMMENT IN THE WORLD OF ART

**T**O-DAY begins "Canada Week" at the Anderson Galleries, where the numerous collection of paintings forming the "Canada War Memorials Exhibition" are to be seen. Among those who are expected to take part in the opening ceremonies are Hon. Arthur J. Meighen, Solicitor General of Canada; Major E. Harold Watkins and Capt. C. V. V. Combes of the Canadian War Records Office in London. On Wednesday afternoon the Daughters of the British Empire will sell programmes at the exhibition for the benefit of a home for the aged on Staten Island.

Maurice Braun, William H. Singer, Ernest Lawson, Merritt Post, W. R. Leigh, Alexander Tournier, Hayley Lever, George M. Brustle and H. R. Butler are the painters who have sent works to the summer exhibit at the City Club.

Nearly 400 water colors of flowers and birds by Mrs. Ellis Rowan have been brought here from Australia and are now on view in the art galleries of the Stanford University in California.

The summer exhibition at the Ehrlich Print Gallery contains more than thirty rare old sporting prints. Several complete sets are shown as well as a pair of etchings in color by George Cruikshank. Cockfighting, racing, hunting and hawking are the subjects of the prints on view.

The exhibition at the Metropolitan Museum of Art this year is housed in the same spacious gallery in which the Courbet exhibition was held and is devoted to the works of the Burrells, to tapestry and lace of the seventeenth and eighteenth centuries, lent from private collections in New York city, a display which, combined with the permanent exhibit in the lace galleries, can be duplicated nowhere in the field of art or of commerce.

Only the cordial cooperation of public spirited friends of the museum has made it possible to assemble such a collection as this, and to them is owed a debt of gratitude. The exhibition opened on June 16 and continues until the end of October.

As the visitor passes from object to object, although he may have entered the gallery with no thought other than that of giving to the exhibition a casual glance, one invitation to linger succeeds another. Here there is something for every mood.

The tapestries hung upon the walls range from the opulent designs of the age of Louis XIV. to the exquisite refinement which distinguishes the pictorial tapestries of the later eighteenth century. Two Flemish tapestries of the seventeenth century representing scenes from the story of Dido and Aeneas and lent by Mrs. Arthur Curtis James are representative of the "grand style" in composition and are especially pleasing in their subdued harmonies of golden color. A remarkable tapestry of this type of design is the triumphal scene, near a road, and gives chase to any one who passes. The "rogue," as he is called, will sometimes have many human lives to

tries from a set of five owned by Mortimer L. Schiff were woven by Behagle after the famous cartoons by the great French decorator Bernin. In contrast to their elaborate designs of a formal character are the two Boucher tapestries, "The Quack Doctor," lent by Jules S. Bache, and "The Dancing Lesson," lent by Mrs. W. Bayard Cutting. In the middle of the eighteenth century, when these tapestries were produced, the technique of tapestry weaving attained an excellence never surpassed. It was the good fortune of the weavers at the Gobelins and at Beauvais that so great a painter as Boucher did not find it beneath his dignity to furnish them their cartoons.

Turning from the walls to the cases, the visitor finds a veritable cobweb unfolding itself to entice his attention, and the world of to-day is forgotten as he is gradually led back to the dreamy atmosphere of old Venice or the gay life of the French court.

It is not the reviewer's part to tell the whole story, nor would space permit, yet none need look in vain for interest, study or amusement to while away the hours of a summer day in town. The prelate may find interest in the chalice veil with its Holy Family suggesting the art of Rubens; the musician may be attracted to the Doges' herald with his miniature trumpet, the attendant mermaids, and the lions of St. Mark's within the delicate meshes of a strip of rose point; while he who follows the chase may find the hunter with his cor de chasse and dog in a Flemish fond de bonnet or cap crown, or again in a panel of heavy Venetian lace—and in this connection let it not be forgotten that in the old days lace was as much a part of male attire as are the stiff collar and silk cravat of present day fashion. If a lighter vein is desired, one may find lovers lingering in a garden scene of cypress lined paths by fountains gay with spouting dolphins. And then the myriads of birds, with which may also be classed, perhaps, the cherub with attendant cocks in a strip of punto in air; the case of Flemish lappets with its resplendent birds of paradise, its peacocks and its love birds carolling to a tiny shepherdess and her swain whose lambs are guarded by a faithful dog. These are but a few of the delightful features of the exhibition. One cannot attempt to describe in any detail the marvelous fountains of points de France or the Flemish fabrics with their rare reseau of cobweb delicacy and the exquisitely drawn details of the needle-point figures that reflect not only the art of the best designers of Europe, but also the refined culture of Flemish craftsmen, whose art has ever been subjected to the vicious onslaught of hostile invasion.

The value of an exhibition of the character of this one to the craftsman or designer is unquestionable; for the passing impression of beauty that it conveys cannot fail to leave its imprint upon a receptive mind—an imprint that may be deepened by repeated visits to the gallery and may



"Words of Yesterday," by Guarino, shown at the Kraushaar Gallery.

later be reflected in the products of American craftsmanship. Those who graciously tendered the treasures of their collections to this exhibition are: Jules S. Bache, Mrs. George T. Biles, Mrs. Albert Blum, Mrs. George Blumenthal, William A. Clark, Mrs. De Witt Clinton Cohen, Mrs. W. Bayard Cutting, Mrs. Robert W. De For-

est, Mrs. Harris Fahnestock, Richard C. Greenleaf, William Milne Grinnell, Miss Marian Harue, Mrs. McDougall Hawkes, Mrs. Arthur Curtis James, Mrs. Leo Kessel, Mrs. J. Pierpont Morgan, Jr., Mrs. Joseph Pulitzer, Mrs. Herbert L. Satterlee, Mortimer L. Schiff, Mrs. George T. Whelan and Miss Gertrude Whiting.

There has been placed on exhibition in the Japanese hall of the Brooklyn Institute, devoted especially to things relating to foreign countries, a series of color prints made in Japan to illustrate stories in Samuel Smiles' "Self Help." "Self Help" was translated into Japanese in the Meiji period by Nakamura Masanao, under the title of "Saikoku risshi hen." "The Western Countries Book of Successful Careers." The writer does not possess a copy of this Japanese translation, but the one in the British Museum catalogue is dated 1878. The translator was a man of such distinction that the following account from Count Okuma's "Fifty Years of New Japan" is of lasting interest.

Nakamura, writes Stewart Culin in the current *Quarterly*, born at Yedo in 1831, was already a considerable scholar in Japanese and Chinese classics when in 1847 he became a pupil of the noted Dutch scholar Koshu Katsuragawa. He, however, gave up Dutch for English later and studying hard was said to have copied out an English dictionary. He served in the Tokugawa Government as an official Chinese scholar, went to Europe in 1866, and returning in 1868 stayed at Shinjuku with the Shogun Yoshinobu. While he was there he translated the American Constitution, George Washington's Farewell Address and Mill's "On Liberty," and wrote anonymously an article on Christianity. In 1872 he came up to Tokyo and was employed in Government service, who had been trained in Western philosophy. Fukuzawa had much the same point of view, without, however, being distinguished especially in Chinese letters, and hence was more amenable to Western ideas.

Prints such as here described are about the last survival of old fashioned Japanese color prints. They were made, presumably, in Tokyo and sold as presents for boys, enclosed in an envelope commonly in sets of five or ten. The ten prints exhibited, of which a list is appended, may have constituted such a set.

Thomas Carlyle—His manuscript of the French Revolution destroyed to kindle fire. The picture represents manuscript being burned by a lighted candle that has fallen upon it.

Bernard Palissy—The potter burns his furniture to fire his kiln.

Sir Richard Arkwright—The inventor's wife destroys his model.

Sir Joshua Reynolds—The painter lectures on art to two of his pupils.

James Watt—The inventor observes the steam escaping from a tea kettle.

John Heathcoat—The inventor shows his first piece of bobbinet to his wife.

Benjamin Franklin—In a house protected by a lightning rod during a thunderstorm.

Vaucanson—The inventor of the silk loom observes a clock when he was a boy.

John James Audubon—The naturalist discovers his box of drawings destroyed by rats.

Artists, designers, and art students are invited to participate in a design competition for a seal for the Department of Conservation, State of Indiana.

The design must be submitted in the form of a finished pen and ink drawing that, besides permitting of adaptation for a seal die, will lend itself for reproduction by the zinc etched relief process and be suitable for use as an emblem on letter heads and

printed matter of the Department of Conservation.

The size of the contemplated stamping die is to be two inches. The designs should be larger, and in order to permit of satisfactory comparison it is suggested that they be made six inches. The seal should bear the words, "The Department of Conservation, State of Indiana." Competitors may submit more than one design. No competitor, however, to receive more than one of the three prizes offered. First prize, \$50; second prize, \$30; third prize, \$20.

Drawings should be made on Whatman H. P. paper, Patent Office, Bristol, illustration board, or equal, size 10x15 inches. One drawing on a sheet. Competitors will mark their drawings with a device or motto and in no other way. This same device or motto to appear with the name and address of the competitor on a card enclosed in a plain sealed envelope and included in the package containing the drawing marked "Design Competition," to be addressed to William Coughlin, secretary, John Herron Art Institute, Indianapolis.

All drawings to be eligible for the competition must reach the John Herron Art Institute not later than July 10.

Information on the always interesting question of picture prices is to be found in Maurice W. Brockwell's discussion of a landscape by Thomas Gainsborough, now in the Worcester Museum, which is to be found in *Art in America* this month. The article in reality deals more with the eccentricities of the English collector, Joseph Gillott, who made his fortune from a formula for manufacturing steel pens when they were so rare as to sell for 75 cents apiece in English money. It was when he was so successful as to be turning out of his factory millions of pens every year that he thought of collecting pictures. This was in 1836. When he died at the age of 72, his gallery was described as "the renowned collection of ancient and modern pictures and water colors of that well known patron of art." It was called "a complete epitome of the English school." It was also written that "the most important sale in this season at Christie's and one that first began the great rise in the price of modern pictures of the English school was that of the collection formed during many years by Mr. Gillott. Of Gainsborough's there were twelve, all landscapes, and some very fine examples, with one portrait."

We read that "Mr. Gladstone himself was among the number of those present on the first day of the sale. This canvas did not come up until the fourth day, when the sixty-five pictures offered fetched the then very high total of \$38,830, or an average of \$566. Such prices were probably commensurate in 1872 with those paid just twenty years later for the ninety-one paintings of the Dudley Collection, which aggregated \$99,854, and with the enormous sums paid to-day. Our Grand Landscape is found in the catalogue as No. 284 and as measuring 57 inches by 62 inches. On April 27 it was knocked down for \$37,100 to "W. Cox," who, in fact, purchased quite a number of pictures for different buyers, and he evidently rated this one higher than the sum paid. He was a near relative of David Cox, the Birmingham painter, whose Peace and War fetched over \$3,600. And such a picture was more to the taste of the average collector of that period than was a representative Gainsborough landscape. Moreover, W. Cox had been the great friend of Gillott, who had consulted him regarding almost all his purchases. And as a dealer he lingered on in London until some thirty-five years ago. Our

that a fully priced edition of the catalogue, giving the name of the purchaser of each lot, was subsequently printed. We may note that by the New York Museum of Art alone were purchased four Constables, one Cromo, one Gainsborough, two Turners, one De Koninck and one Greuze! One would naturally assume that at that date those pictures were added to the Metropolitan Museum of Art, whose first catalogue of paintings seems to have been issued during the same year as the Gillott sale. Yet there is to-day no trace of such paintings in the catalogue of the museum. Perhaps the sale was not ratified for some reason or other and thus the Metropolitan's early loss is Worcester's tardy gain.

In any case, we may note that Turner's oil painting of Kilgerran Castle, then stated to have been bought by the New York Museum of Art for \$2,835 and "considered a very moderate price for this noble example" was twenty-five years later in the Bishchoffsheim collection in London.

Like many lovers of pictures, Gillott was extremely fond of music and thus a collector also of musical instruments. In this respect he resembled Gainsborough, although neither of them was a practical musician. Consequently after the pictures had been disposed of for \$164,501 the fine old Italian musical instruments including violins and violoncellos by Stradivarius, Guarnerius and other celebrated makers, to the number of 153, changed hands for \$4,195.

We know of Gainsborough's vagaries of coveting and making music with the instruments he acquired, although he never knew his notes. In like manner it was a fable of Gillott to exclaim suddenly in the quiet of his home: "Let's have the Strad to tonight." And then he would twang the strings and, Redford tells us, his face would beam with pleasure.

But what of our picture? Subsequent to its inclusion in the Todd and Gillott collections its history is a closed book until it was exhibited about 1892 in a room by itself by Tooth, the London dealer. So suitable was its temporary setting that it was acquired for 7,000 guineas by Sir Horatio Davies, who was at one time Lord Mayor of London. Nothing more is known of it until its sale to the Worcester Art Museum. Painted on canvas and measuring fifty-seven inches by sixty-two inches, its being almost square is a cause of surprise and contrasts with the approximate size of forty-seven inches by fifty-seven inches that the artist used in giving to posterity such supreme creations as the "Harvest Cart" of the Swaythling collection; the "Mall," in recent times secured by Mr. Frick, and the signed "Market Cart," which in 1913 passed from Sir Audley Deld to Judge Gary.

David Wallace made the accompanying suggestion on behalf of his absent employer, William Harris:

"Apropos of Mr. Pennell's article on need for improvement in American graphic art, and the constant demand for such improvement among our leading artists, I want to enlist your help in the movement to lift the standard of posters put out by theatrical managers. As you know from material I have sent you once or twice, Mr. Harris has been a leader among producers in this movement. He has openly advocated the discarding of lithographic hack work and the purchase of posters from artists themselves. He has bought posters himself from artists only. You may have noticed the three sheet poster for 'East Is West,' done by Charles B. Falls, used by us in the subway for a time and now on exhibit in the library of the Metropolitan Museum of Art.

**Plaza Art Rooms**  
Incorporated  
Edward P. O'Reilly, President  
CONSIGNMENTS invited  
**WORKS OF ART**  
Old and Modern Paintings and Prints, Antiques and Faithful Reproductions, other Art Objects and Artistic Furniture and Furnishings for Private Sale or by Auction.  
Special inducements to Artists & Collectors  
5-7 EAST 59th ST. At Fifth Avenue  
\* During this Summer, special advantages secured at our private sale of Works of Art.

**MAMMOTH WAR PAINTINGS**  
Anderson Galleries  
59th Street & Park Ave.

CLAUSEN Gallery Established 1884  
**Clausen Art Rooms**  
Incorporated  
Paintings, Engravings, Etchings, Art Mirrors, Picture Frames, Unique Lamps, Decorations  
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BETWEEN 64th AND 65th STREETS

**PAINTINGS**  
by  
**GEORGE INNESS**  
**A. H. WYANT**  
**R. A. BLAKELOCK**  
& other American Artists  
**R. DUDENSING & SON**  
45 W. 44th St.—bet. 5th & 6th Aves.

**THE HANSEN SCHOOL OF FINE ARTS**  
9 East 59th Street  
SUMMER SEASON NOW OPEN  
Day, Evening and Sunday  
Outdoor Sketching Classes

**Art Page Advertising Rate**  
Fifty cents per agate line, minimum space 20 lines; maximum space 100 lines.

**Art Education in America.**  
In a broad way The Sun has always promoted the cause of art education as affecting the efficient growth of the art departments of Colleges and Public Schools, the private Art Schools and the Sunday classes of prominent Artists. It will continue to do so, in the sustained effort to secure individualism and breadth in distinctive American art work. It may be that the supremely representative American artist is yet to become an art student.

York Prof. J. Redding Kelly will conduct this summer's classes in sketching from still life and nature, with special attention to composition, line, mass, light and shade, shadows, color harmonies and contrast.

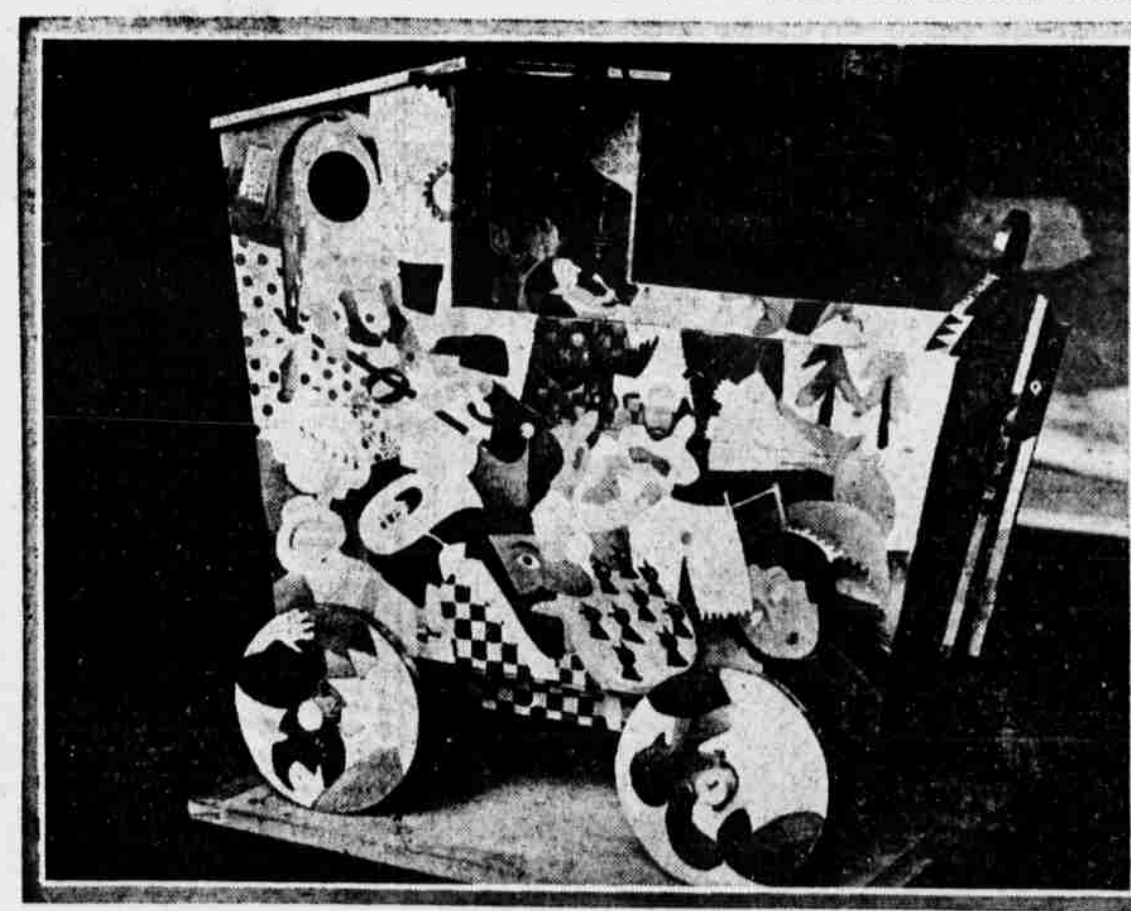
The Hansen School of Fine Arts has a series of outdoor sketching classes in addition to regular day, evening and Sunday studio instruction.

There is a very creditable summer exhibition at the Parish House of the Church of the Ascension under the direction of the Art Committee of the Woman's Federation (of which Miss Content Johnson is chairman), including portraits, still life, landscapes and marines by the group known as "The Younger Artists." Works are on view by Stewart Reinhardt, Arthur Crisp, Max Kuhn, Olaf Olson, Emil Nichols Hatch, Elizabeth M. Cox, Mary B. Sawtelle, Helen M. Cox, Rose Crain, G. Capon, Thomas James Lebridge, A. W. Emerson, Richard Lahay, Florence Mix, G. A. Moch, Theresa H. Rawlater, Edna Rohde, Jacob Rathenbach, Kendall Saunders, N. Watson and S. M. Wiggins.

At the Babcock Galleries may be seen another summer exhibition of Americans, represented by Winslow Homer, F. S. Church, George H. Berger, Eugene Higgins, Frank Tenney Johnson, Walter Griffin, Hawley Lever and many of our earlier artists of distinction, all of the canvases being correctly framed and appropriately hung in well lighted and tastefully appointed rooms.

The loan exhibition of portraits by the late Robert MacCammer at the Kingsboro Galleries is still attracting much attention, as is also the sculpture ever shown of George De Forest Brush, a "Mother and Child" group—a fine achievement indeed. The sitters for the MacCammer portraits are Lady Diana Manners, the Duchess of Rutland, Mrs. Norman de B. Whitehouse, Mrs. William Asher Chanler, Mrs. Benjamin Guinness, Miss Dorothy Feelin, the Misses Julia and Dorothy Chanler, William Asher Chanler, Benjamin Guinness, Joseph Thomas and Robert W. Chanler.

**A LADY READING.**  
THIS number of horses down to fifteen to be seen in Riverside Drive is very, very small, and when one does appear they are in the swarming procession of swiftness, moving automobiles it compels attention as in the case of this horse race book. But while people are so busy with their automobiles, they are not to be seen in the night turn to glances at the book, with her sedate and stately trot she read on, and, in the quiet, unobtrusive, apparently, the quiet activity all about her, and upon her book alone.



Camouflage, by Alfred J. Fruch.

## Thrilling Experience With a Rogue Elephant

**A**S everybody knows, sometimes an elephant goes mad and turns man killer. Full of rancor against everything and everybody, he lies in wait in the jungle, near a road, and gives chase to any one who passes. The "rogue," as he is called, will sometimes have many human lives to

his account before some daring native, or more probably a foreigner with an express rifle, succeeds in killing him.

Perhaps the most stirring experience ever had with a rogue elephant was that of Col. Stevens, a British sportsman, and traveler.

In this case, Col. Stevens' trackers

got the trail in the morning, but the worst bit of jungle he could find. If the Colonel led, tracking there was every chance of the elephant taking him unawares and getting "a bit of his own back and something to spare." Allah Bunda, the orderly, was game to do the tracking—too game, and the Colonel saw nothing more of them until the elephant was killed.

He had gone into the patch a distance of perhaps 200 yards when, with a fiendish scream, the elephant charged at Stevens' orderly and himself from a dense cover on the right. At first the Colonel could see only the bending foliage, as the huge brute tore his way through, but presently he burst out with his trunk tightly coiled, his ears cocked, and his head held high. The Colonel aimed low at the base of his trunk and gave him the right barrel at fifteen yards.

The smoke hung around the Colonel like a pall, but stooping down he saw to his dismay that the elephant was not even checked. Stevens had just time to step aside so as to clear the smoke, and give the beast the other barrel in the same place. That was enough and brought him short when he was a pall, but stooping down he saw to his dismay that the elephant was not even checked. Stevens had just time to step aside so as to clear the smoke, and give the beast the other barrel in the same place. That was enough and brought him short when he was a pall, but stooping down he saw to his dismay that the elephant was not even checked. Stevens had just time to step aside so as to clear the smoke, and give the beast the other barrel in the same place. That was enough and brought him short when he was a pall, but stooping down he saw to his dismay that the elephant was not even checked. 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